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Shown left: Stoney Lamar, *Blue Tree Shoes*, walnut, steel and milk paint, (each of three forms) 70 – 73 x 20 x 22 inches. Museum Purchase (2009) with funds provided by John & Robyn Horn and Blue Spiral 1. Asheville Art Museum Collection, 2009.26.30.

Additional high resolution images available upon request (see attached list).

Asheville Art Museum Invites Members and Visitors to an Opening Reception: A Sense of Balance: The Sculpture of Stoney Lamar
Opening Reception: Saturday, April 13 (5:00 – 7:00 p.m.)

ASHEVILLE, NC— The Asheville Art Museum is pleased to present [*A Sense of Balance: The Sculpture of Stoney Lamar*](#) opening in the Museum's East Wing on **Saturday, April 13, 2013**. *A Sense of Balance: The Sculpture of Stoney Lamar* will remain on view through September 1, 2013 in the Museum's East Wing. **Members and visitors are invited to an Opening Reception from 5:00 – 7:00 p.m. on Saturday, April 13, beginning with a lecture led by Guest Curator, Andrew Glasgow.** Both the opening reception and lecture are free with membership or regular Museum admission. The show is accompanied by a full color catalogue with essays by former acclaimed writer for the *St. Petersburg Times*, Howard Troxler, and Assistant Professor of Furniture at San Diego State University, Matthew Hebert. The 70-page catalogue will be available for purchase in the Museum Shop beginning Saturday, April 13.

William Stoney Lamar (1951 –) has contributed his exceptional skill and vision to the world of wood turning for over twenty-five years. Lamar attended the University of North Carolina at Chapel Hill for a short period before leaving and working as a conscientious objector to the Vietnam War for two years. He went on to attend the University of North Carolina at Asheville and then Appalachian State University, where he graduated in 1979 with a B.S. in Industrial Arts. It was not until the mid-1980s that Lamar began to work on a

lathe, through which the artist tapped into a new creative outlet and realized his own potential for artistry.

Stoney Lamar's sculpture is created primarily through a unique approach to multi-axial lathe work, giving his pieces a distinct sense of line and movement unlike other works of turned wood. Often letting the shape, color, and modeling of the wood determine a piece's finished appearance, Lamar occasionally employs paint and metal in his expressive forms. Lamar's path to the art world was perhaps relatively late coming and unintentional, but once the man, the tool, and the vision aligned, there was no going back. He continues to create, and his work can be found in both private and public collections all over the country. He has used his knowledge in his field to work as a teacher and lecturer, as well as a board member for the American Craft Council, president and board member of the Southern Highland Craft Guild, a founder of the Association of American Woodturners, and as president of The Center for Craft, Creativity & Design.

"I didn't decide to be a *sculptor*; I decided to make work on a lathe," Lamar has said of his transition from a producer of furniture or other functional wooden wares to works of art. Most of his early pieces are modest in size, such as the piece *Open Form* from 1989. This piece, like many, highlights the natural modeling and shape of the wood, leaving some rough edges and preexisting holes in the form. Lamar has manipulated this piece of wood into a gesture which suggests the whirling power of the lathe, deliberately leaving the marks of his carving tool on the form's interior.



About a decade later, *Reliquary* (shown left, caption attached separately), from 1998, exhibits the developing skill and expression that Lamar was achieving in his multi-axial lathe carving. The cyma curve displayed in this piece gives the sculpture a unique quality of human life and personality which Lamar seems to draw from within each piece of wood he chooses to work with.

Green Eyed Girl and *Blue Boy* (images attached separately), a pair of sculptures from 2008, show the incorporation of new elements such as steel and various colors of milk paint which Lamar has been experimenting with in his more recent works. While Lamar's works are not usually as figurative as these (their names as well as size suggest they are meant to be seen as representational people), the recognition of anthropomorphic forms elicits both a haunting and playful feeling in the viewer's relationship with the works.

These varied pieces are a small glimpse of the breadth of talent and vision in the works of Stoney Lamar. This exhibition serves as a retrospective of the artist's still active career, as he continues to work on new and experimental pieces up until the show's opening at the Asheville Art Museum. The exhibition will travel to numerous fine art institutions across the country beginning in January 2014, including the Museum of Craft and Design

(San Francisco, CA), the Los Angeles Craft and Folk Art Museum (Los Angeles, CA), the Arkansas Arts Center (Little Rock, AR) and The Center for Art in Wood (Philadelphia, PA) . This exhibition is guest curated for the Asheville Art Museum by Andrew Glasgow.

Exhibition Sponsors:

Blue Spiral I, Fleur S. Bresler, Collectors of Wood Art, John and Robyn Horn, Marlin and Ginger Miller, and Bill and Sara Morgan.

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About the Asheville Art Museum

Founded by artists in 1948 in Asheville, NC, the Asheville Art Museum annually presents an exciting, inviting and active schedule of exhibitions and public programs based on its permanent collection of 20th and 21st century American art. Any visit will also include experiences with works of significance to Western North Carolina's cultural heritage including Studio Craft, Black Mountain College and Cherokee artists. Special exhibitions feature renowned regional and national artists and explore issues of enduring interest. The Museum also offers a wide array of innovative, inspiring and entertaining educational programs for people of all ages.

Additional information for upcoming exhibitions and public programs at the Museum can be found online at www.ashevilleart.org.

Special thanks to [Bold Life](#), [Verve](#) and [Carolina Home & Garden](#) magazines for their support as a Media Sponsor of the Museum for the 2013 fiscal year. And, we thank [The Laurel of Asheville](#) for their 2013/24 Media Sponsorship. For more information about media sponsorships, please email Kathleen Glass, Communications Manager, at kglass@ashevilleart.org.

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The Asheville Art Museum is the only nonprofit visual arts museum serving the 24 counties of Western North Carolina. Incorporated by artists in 1948, the Museum collects, preserves and interprets American art of the 20th and 21st centuries with a focus on work of significance to the Southeast.

Centrally located in downtown Asheville on Pack Square, the Museum is open 10:00 a.m. to 5:00 p.m., Tuesday through Saturday and 1:00 p.m. to 5:00 p.m. on Sunday. Special docent-guided tour packages are available for groups and students.

Admission to the Museum is \$8.00 for adults and \$7.00 for seniors and students (K-12 and college students with college ID). Children age five and younger are admitted free of charge. Members are admitted free of charge. The Holden Community Gallery, Museum Shop and Biltmore Gallery (all located on the first floor/street level of the Museum, are open at all times to the general public free of charge).

The Asheville Art Museum is accredited by the American Association of Museums and receives general operating support from businesses, foundations and individuals, as well as from the North Carolina Arts Council, an agency funded by the State of North Carolina, and the National Endowment for the Arts, which believes that a great nation deserves great art. Additional support is provided by the City of Asheville and Buncombe County.

The Asheville Art Museum asks when reprinting images, please keep all artwork at their original proportions; please do not crop them or alter them disproportionately. Provided image credit information is mandatory and images are not for resale.